玻璃雕刻工作坊
Glass Etching Workshop

大使初嘗用雕刻機在玻璃表面進行淺層的雕琢，並刻劃自己喜歡的圖案，創作玻璃雕刻裝飾。

The Arts Ambassadors tried using engraving machine to carve on glass surface. They made glass etching artworks with patterns that they liked.

社區夠 POP 立體相片工作坊
POP 3D Photos of the Community Workshop

大使以街道、商店、招牌等元素拼湊立體相片，由童眼看世界，創作他們眼中的社區。

The Arts Ambassadors made 3D photographs of streets, shops and advertising signs, creating the community as seen through their eyes.

到了日營的總結時間，大使再次聚集中庭，將一整日的感想寫在氣球上，與其他大使分享整日的藝術體驗，並帶着滿滿的收穫回家。透過一連串活動，來自不同學校的大使因藝術聚首一堂，彼此分享藝術帶來的快樂和喜悅，並將藝術種子散播開去。

By the time for summarising the Day Camp, all the Arts Ambassadors gathered in the atrium and wrote their thoughts about the day on balloons, sharing their arts experience with other Arts Ambassadors. They gained fruitful reward from the Day Camp. Arts Ambassadors from different schools were connected by arts through a series of activities. They disseminated the seeds of arts while sharing the happiness and joy brought by arts with each other.

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台下一分鐘 Offstage

謝明莊
光影作坊
Tse Ming-chong
Lumenvisum

擅於紀實攝影的謝明莊，不但藉光影為香港歷史和文化留下印記，也以推動攝影教育為己任，引領攝影者和觀者尋找影像背後的意義和力量。

As a photographer specialised in documentary photography, Tse Ming-chong records Hong Kong history and culture with visual images and devotes himself to the promotion of photographic education. He guides photographers and the audience to discover the meanings and power behind visual images.

謝明莊 Tse Ming-chong
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2003 年於香港浸會大學新聞系畢業，2004 年再獲英國倫敦大學金匠學院影像傳播碩士學位。光影作坊創辦人之一及主席，現為香港知專設計學院基礎設計學系首席講師。曾獲獎項包括香港藝術發展局的「視藝發展獎」（1997）、人權藝術獎亞軍（2015）、英國文化協會「英國傑出校友獎——專業成就獎」（2017）及「2016 香港藝術發展獎」之「藝術推廣獎」等。

Graduated from the Department of Journalism of the Hong Kong Baptist University in 2003, Tse obtained an MA degree in Image & Communication from Goldsmiths College, University of London in 2004. Tse is one of the founders and the Chairperson of Lumenvisum. He is also the Principal Lecturer at the Department of Design Foundation Studies of Hong Kong Design Institute. Awards he received include the Fellowship for Artistic Development by Hong Kong Arts Development Council (1997), the First Runner-up in the Hong Kong Human Rights Arts Prize (2015), Alumni Award - Professional Achievement Award by the British Council (2017), and the Award for Arts Promotion of the Hong Kong Arts Development Awards 2016, etc.

01

你如何看攝影的意義，以及跟你的關係？
How do you understand the significance of photography and its relationship with you?

攝影是很特別的媒介，它記錄曾發生的事情，跟記憶和歷史拉上關係。這在香港尤其重要，因為這裏發展得很快，像我成長時身邊的許多事物、建築和地標等，今天都已消失。影像見證了這些歷史和文化，以紀實形式留下回憶。弔詭的是，我再也無法見到它們了。有些東西因為被拍下來，我們知道它曾存在；有些東西我們見過，今天卻只能靠圖像喚回記憶。當然，攝影除了記錄，還有表達的部分，例如表達情感和關心的東西。

Photography is a very special medium. It records what has happened and establishes relationships with memory and history. This is especially important in Hong Kong because the city develops too rapidly. Many things, buildings and landmarks around me during childhood have disappeared today. Visual images testify to history and culture, retaining memories in the form of documentary. Paradoxically, I can no longer see the actual things now. We know something has existed in the past because it was photographed; there are things that we have seen but can only be remembered through visual images. Of course, besides recording, there is also an expressive aspect to photography; it expresses emotions and things that you care about.

02

你希望自己的攝影作品能為觀者帶來甚麼？
What do you want to convey to the audience through your works?

我最希望引起觀者的反思，例如思考攝影者想要表達甚麼。就像前年我做了一個關於「雨傘運動」的展覽，展示空無一人的告士打道影像。作為創作人，我選擇以這樣的影像跟觀眾溝通，沒有在作品中設立立場，只想喚回觀者在媒體看到或於現場親身感受到的記憶，讓他們思索那是甚麼一回事，以及處理自己跟事件的關係。

I wish to inspire reflections among the audience, for example, to think about what the photographer wants to express. In the exhibition about the "Umbrella Movement" I organised in the year before, one of the images presented Gloucester Road without a single person. As the author, I chose to communicate with the audience through the image. I did not assume a definitive stance in the work, but wished to invoke the audience's memory of seeing the scene or their personal experience at the site, letting them to reflect on the issue and their relationship with the incident.

《灣仔分域街行人天橋，香港》，2014
Fenwick Street Footbridge, Wanchai, Hong Kong, 2014

03

光影作坊致力推動攝影教育，背後的理念是甚麼？
Lumenvisum is committed to the promotion of photographic education. What is the belief behind?

光影作坊在 2007 年成立，當時我和三位有新聞攝影背景的朋友剛離開工作崗位，眼見數碼攝影雖未成熟卻漸趨普遍，但香港的教育制度和文化卻沒有太多視覺素養訓練。我們認為需要讓大家知道影像背後的意義和力量，便透過課程、展覽和不同活動推廣攝影。我們的消費模式和行為都受影像影響，例如品牌、食物的影像等，假如不加分析就讓其決定行為、操控生活，還真的很危險。

Lumenvisum was established in 2007. At that time, three of my friends with work experience in journalist photography and I left our positions. We noticed that digital photography was becoming more popular although it was not mature enough. However, there was not much visual literacy training in Hong Kong's educational system and culture. We believed people should be informed about the meanings and power behind images. Hence we began promoting photography through courses, exhibitions and different activities. Our consuming patterns and behaviours are influenced by images, for example, brands, images of food etc. It would be dangerous if we let images determine our behaviours and lives without analysing them.

04

哪些攝影項目最令你難忘？
Which photographic projects are the most memorable to you?

第一個是光影作坊剛成立時的攝影探索計劃「當家」。我們招募參加者進行約半年的活動，教授學員攝影技巧、舉辦外出攝影考察和討論。學員有機會把攝影作品結集和舉辦展覽，當中有不少人繼續參加其他課程，也有學員成了我們的董事會成員。這是一個好開始，也是成功的模式。

另一個是 2012 年至 2014 年的「18 x 24 全城起動齊齊拍」，此乃覆蓋 18 區的大型社區攝影計劃，於各區舉行 24 小時拍攝活動，邀請市民參加，旨在把攝影帶到社區。活動某些內容有點像「當家」的濃縮版，但涉及的地區多，時間也長，是做得頗辛苦的項目。當時我們因應各區情況，安排不同展示形式，讓區內街坊看到參加者眼中的社區面貌。有別於傳統的方式，各區作品最後在中環街市以巨幅橫額、iPad 和 iPhone 殼等一併展示。

The first one is "Dong Jia", an exploratory photographic programme conducted at the time of the establishment of Lumenvisum. We recruited participants to join activities that ran for half a year. We taught photography skills and organised outdoor photographic field trips and discussions. The participants had the opportunity to publish their works and hold an exhibition. Many of the participants continued to join other courses, while some of them became members of our Board of Directors. This was a good beginning and a successful model of operation.

The other one is "18 x 24 Photo Adventure in Hong Kong" organised between 2012 and 2014. This was a large-scale community photography project that covered 18 districts. 24 hours of photographic activities were held in different districts for the general public to participate. The project aimed to bring photography to the community. Some of the activities were condensed versions of "Dong Jia", but the project required a lot of hard work due to the number of district involved and long period of time. We arranged different forms of exhibitions according to different conditions of the districts for people to see the communal outlooks represented by our participants. Different from traditional exhibition, works were showcased on large banners together with iPad and iPhone cases in Central Market by the end of the event.

05 你如何看香港的攝影文化？
How do you see Hong Kong's photographic culture?

現時攝影十分普及，大家都可以製造影像，但那些影像是否真的有意義？能否讓人思考？這個年代影像泛濫，製造了不少影像垃圾。但另一方面，多了製造影像的人，當中也有一些追求相片質素，產生好的作品；而欣賞攝影的人多了，也令更多人思考箇中意義。我們要努力去做的，是令攝影者製造更多有意義的影像。

Photography is very popular nowadays. Everyone can produce images. But are those images meaningful? Can they inspire more thinking? Our age is flooded by images. We produce too much visual rubbish. However, as more people engage in the production of images, some of them also care about the quality of photographs and produce good works. Besides, when more people have the capacity to appreciate photography, they also begin to consider its significance. We should endeavour to encourage photographers to produce more meaningful images.

06 未來有甚麼計劃？
What projects are you going to work on?

我任教的香港知專設計學院將於 9 月開始新增一個學科 —— 視覺新聞。越來越多人在手機或電腦看新聞，大家不會在手機讀太多文字，反而要求更多影像。新學科將幫助學生運用視覺元素報導新聞，回應社會對閱讀新聞形式的改變。

另外，我在回歸前後曾做了一組攝影作品《馬照跑》；正值回歸 20 周年，我正在做《舞照跳》，呈現今天香港的城市面貌和人們的生活形態。

Hong Kong Design Institute where I teach will open a new programme on visual journalism in September. As more people read news on their smartphones or computers, they prefer images instead of words on the screen. The new programme will help students to use visual elements in news reports in order to respond to the society's changing attitude towards news reading.

Moreover, I composed a collection of photographic works, *Ma Zhao Pao - Horse Racing Will Continue in Hong Kong* around the time of the establishment of HKSAR. This year is the 20th anniversary, I am working on another collection focusing on dancing to represent the cityscape and people's lives in today's Hong Kong.

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- www.lumenvisum.org
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